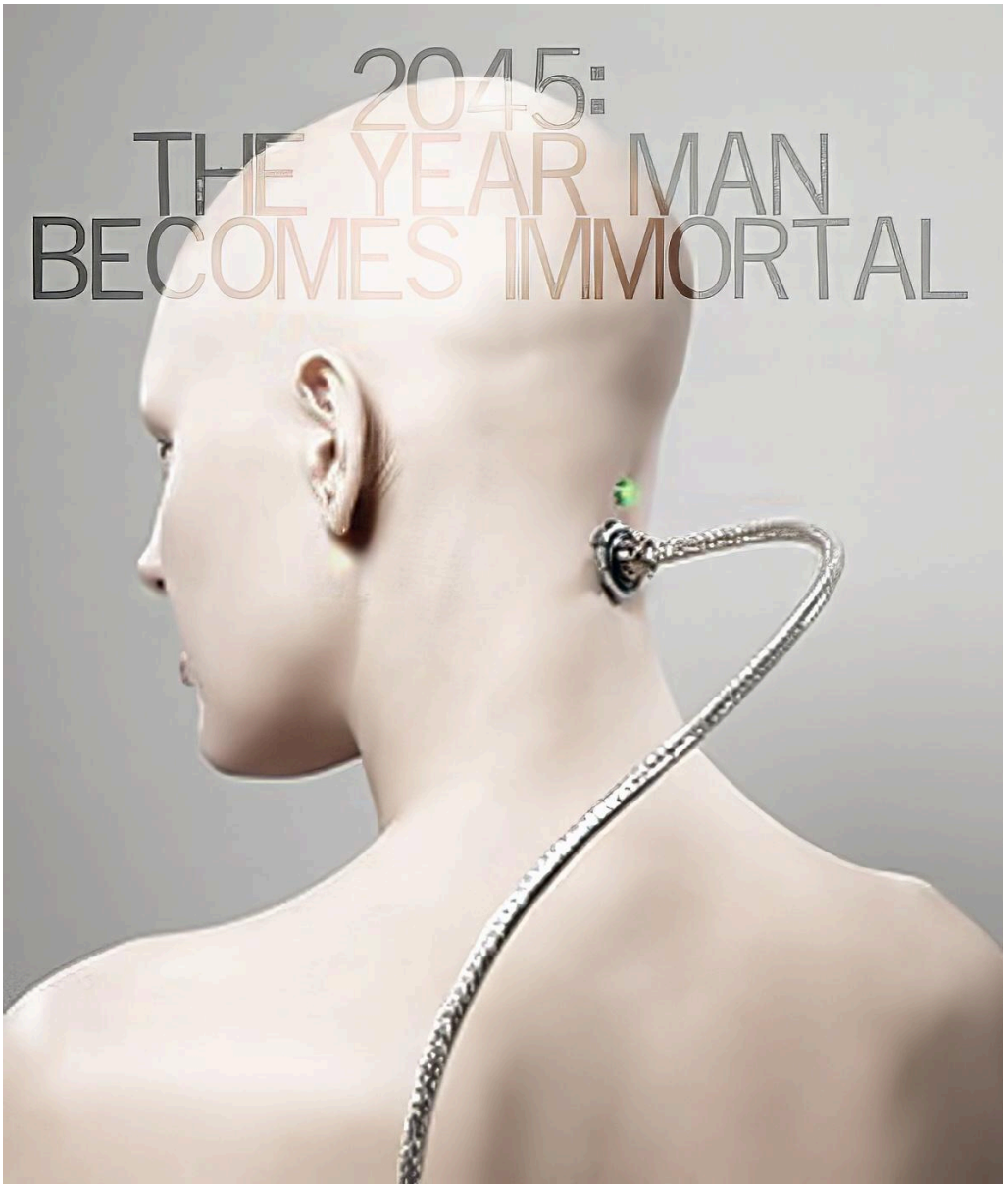
2045: The Year Man Becomes Immortal

by Toni Castells



“2045: The Year Man Becomes Immortal” is a neo-classical composition for chamber ensemble, electronics, chamber chorus and soloists by Hispano-British composer Toni Castells.

Instrumentation: Piano, Cello, Violin, Cor Anglais, Electric Bass, Percussion, Computer, Korg MS2000, Chamber Chorus, Countertenor, Soprano.

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The Concept

"2045: The Year Man Becomes Immortal" is inspired by the concept of the Singularity—a hypothetical moment when technology evolves beyond human control and comprehension. At this point, advancements would no longer rely on human innovation but on self-improving technologies progressing at an exponential rate. This shift could place the future of civilisation in the hands of cyborgs, genetically enhanced superbeings, or other entities capable of rapidly surpassing human intelligence. The Singularity represents a threshold where events may become unpredictable or even unfathomable to human understanding. One of its transformative possibilities includes transferring human consciousness to non-biological supports, free from ageing, effectively rendering humanity immortal.

The concept behind "2045: The Year Man Becomes Immortal" is to **create a reflective space** for the audience to explore the relationship between humanity and technology, envisioning a future where the Singularity becomes a reality and immortality is within reach. The performance delves into the profound implications of immortality, questioning whether our mortality is, in fact, what defines our humanity and gives life its extraordinary beauty. After all, it is the fleeting nature of life that makes every moment uniquely precious.

The Music

The show is structured into **5 sections**, reflecting the **life cycle of a fruit tree**: the tree blooms, the flower transforms into fruit, the fruit falls to the ground, it decays and reveals its seeds, and finally, the seeds give rise to a new tree. This serves as a metaphor for the cyclical nature of time and life on Earth. The concept of *Singularity* provides a platform to explore the themes of mortality and immortality, making this structure particularly fitting for the show.

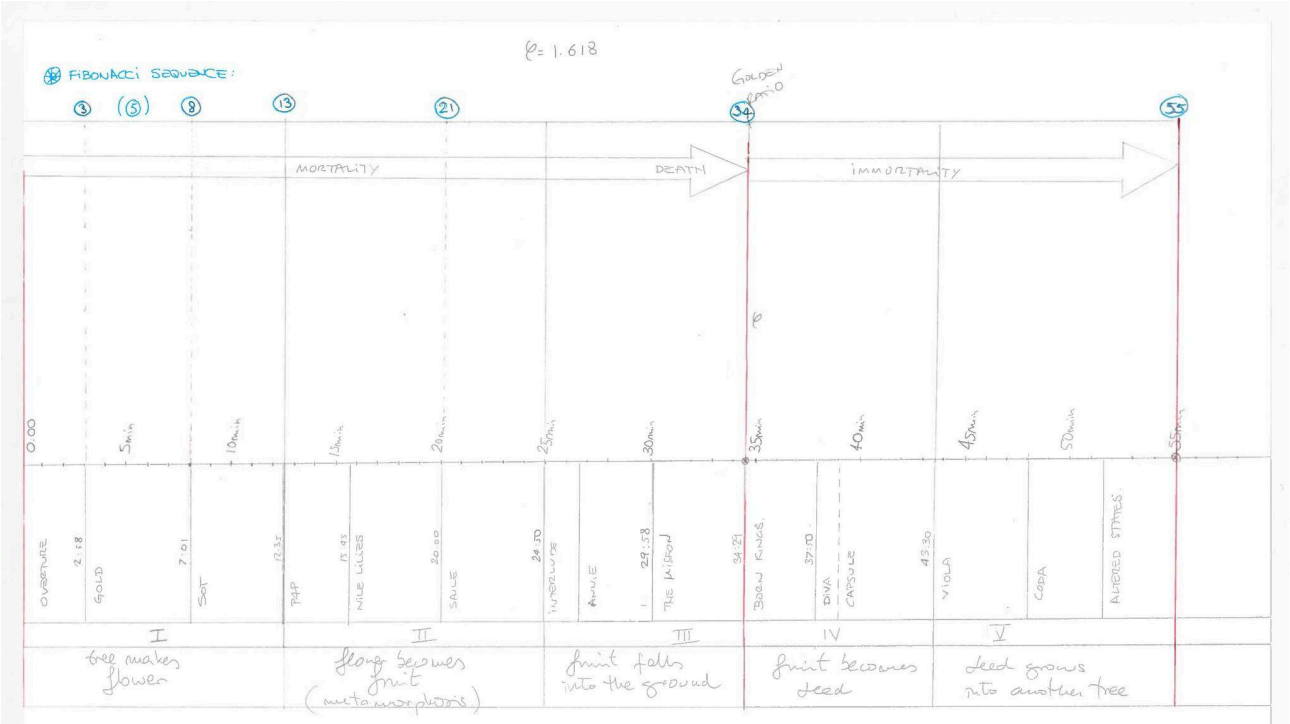
The first three sections (Block 1) symbolize the journey from life to death, while the final two sections (Block 2) transcend into immortality, completing the cycle by returning to life. The entire performance spans 55 minutes, with the two blocks divided precisely at the **Golden Ratio** at 34 minutes. Additionally, the individual segments within the show adhere to the **Fibonacci Sequence** (1, 1, 2, 3, 5, 8, 13, 21, 34, 55), with the number 5 intentionally omitted to represent the five sections of the show. This can be seen

Videos of the Performance

A trailer of the premier at St. James's Piccadilly in London can be found here:
https://youtu.be/H4EZX1PMclo?si=pt7vQDqumNPHLEs1

The full performance can be found here:
https://youtu.be/ZJ3qiX-_3-Y?si=iQ22extAlYqTlBjU

Structure Map



Audience Testimonials

"I just loved this work – its ability to combine music, word, and experience into something beyond cinema, stage, and traditional concerts. It's a truly consuming 3-D experience with music that is moving, expressive, and utterly compelling."

— **Michael Haas** (Multi-Grammy Award-winning classical producer)

~

"Wonderful compositional skills! It's rare these days with contemporary classical composition."

— **Alexandre Tannous** (Ethnomusicologist and sound therapist)

~

"It's been a long time since I connected so much and was moved by a piece of music since Rachmaninov's No. 3. Your music is pouring directly from above."

— **Sasha Tueva** (Ashtanga yoga instructor and holistic living advocate)

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"It was sensational and I loved every moment."

— **Marina Cowdray** (Philanthropist and founder of Cowdray Arts)

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"Touched my senses and filled my soul... beautiful music!"

— **Francesca, Marchioness of Bristol** (Philanthropist and cultural patron)

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"Such a memorable evening. The music was remarkably enjoyable, and I've been telling so many friends how super it was."

— **Derek Bell MBE** (Five-time Le Mans-winning racing driver and motorsport legend)

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"Listening to this piece brought a sense of peace and fulfilment within my very being. I have never experienced this before. It is very beautiful."

— **Anne Dale** (Poet and novelist)

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"I felt like the music was transporting me to a place where the answers that couldn't be expressed in words lived and breathed. A truly wonderfully haunting experience."

— **Megg Nicol** (Award-winning arts producer)

~

"Superb, magnificent, moving, beautifully composed, and performed."

— **Miel de Botton** (Singer-songwriter and philanthropist)

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"2045 is incredible... I imagined it as the soundtrack to the next sci-fi blockbuster. Loved the narrative layers, the vocals, and the blend of electric and acoustic instruments."

— **Patrick Drake** (Co-founder of HelloFresh UK and writer)

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"Special... I've never heard anything like it before, both powerful and mesmerising."

— **Tracy Portman** (Art curator and creative consultant)

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"Within the first seconds, I was captivated. For a full hour, my mind was blown by the deep and intense performance. Magnificent."

— **Virginie Bonfils-Bedos** (Art historian and curator)

~

"It was beautiful, other-worldly, and uplifting. I particularly liked the soaring voices above the spoken word."

— **William Thuillier** (Art dealer and music patron)

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"Still floating in the magnitude of the music. Exquisite."

— **Rebecca Miskin** (Author and wellness coach)

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"Angelic music... amazing. Truly incredible."

— **Tina Tsang** (Psychic and multidisciplinary creative)

~

"Absolutely magical, brilliant, deeply moving. A musical feast!"

— **Peter Adler** (Tribal art and jewellery dealer)

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"Beautiful, provocative, haunting, and poignant. I want to experience it again!"

— **Laura Bridge** (Ayurvedic Chef)

~

"The most incredible music creation I have ever heard. I would love to hear it again soon!"

— **Inga Pivena** (Hair Stylist / Make-up Artist)

~

"It was truly moving and thought-provoking. A wonderful evening."

— **Catherine Crawley** (Artist and craftsperson)

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"I loved it. It is genre-transcending, transporting me to another world. A really magical piece of music."

— **Sam Coffield** (Solicitor)